

HERRN GEORG WIELAND,
Musiklehrer und Waldhornist in München, gewidmet.

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HERMANN EICHBORN.

Op. 7.

Horn & piano

Die Hornpartie für Violoncell übertragen von Carl Hüllweck.

Eigenthum der Verleger für alle Länder.
LEIPZIG und BRÜSSEL,
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Paris, V. Durdilly & Co., 11 bis Boulevard Haussmann.

HERRN GEORG WIELAND,
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Sonate Op. 7
für
Waldhorn (oder Violoncell) und Klavier
von
HERMANN EICHBORN.
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Sonate
für Waldhorn und Klavier
von
Hermann Eichborn.
Op. 7.

Allegro assai.

Waldhorn in F
(oder Violoncell).

Klavier.

The musical score is written for Waldhorn in F (or Violoncell) and Piano. It is in 6/8 time and B-flat major. The tempo is marked 'Allegro assai.' The score consists of four systems of music. The first system shows the Waldhorn part starting with a forte (f) dynamic and a marcato marking, and the piano part starting with a piano (p) dynamic. The second system continues the development of the themes. The third system shows the piano part with a mezzo-forte (mf) dynamic. The fourth system concludes the piece with a forte (f) dynamic in the piano part.

A musical score for the song 'The Rose Tree'. The score is written for voice and piano. The voice part is on a single staff with a treble clef, key signature of two flats (B-flat and E-flat), and a common time signature. The piano accompaniment consists of two staves, a treble and a bass clef, also in two flats and common time. The music is in 4/4 time. The voice part begins with a vocal line that includes a fermata over a half note. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes, with some chords and arpeggios. The score includes various musical notations such as notes, rests, beams, and dynamic markings like 'f' (forte).

This musical score is for a piano and voice piece, spanning measures 1 to 16. The key signature is B-flat major (two flats). The time signature is 4/4. The score is written for a voice part (treble clef) and a piano accompaniment (grand staff). The piano part features a variety of textures, including arpeggiated chords, sustained chords, and moving lines in both hands. The voice part consists of a single melodic line with some rests. The tempo/mood is indicated by the instruction *marcato il basso* in measure 8. The score is divided into four systems of four measures each. The first system (measures 1-4) shows the initial entry of the piano accompaniment. The second system (measures 5-8) includes the instruction *marcato il basso*. The third system (measures 9-12) continues the piano accompaniment with some voice entries. The fourth system (measures 13-16) concludes the piece with a final piano accompaniment figure.

marcato il basso

First system of musical notation, featuring a vocal line and piano accompaniment. The piano part includes a melodic line in the right hand and a bass line in the left hand. The key signature is B-flat major (two flats).

Second system of musical notation, continuing the vocal and piano parts. The piano accompaniment features a more active bass line with eighth notes.

Third system of musical notation, showing the vocal line and piano accompaniment. The piano part has a prominent chordal texture in the right hand.

Fourth system of musical notation, continuing the composition. The piano accompaniment features a melodic line in the right hand and a bass line in the left hand.

Fifth system of musical notation, showing the vocal line and piano accompaniment. The piano part includes a melodic line in the right hand and a bass line in the left hand.

mf

f

ad libit.

ff

p

f

Andante.

p

p

mf

mf

f

mf

p

mf



First system of musical notation. The treble clef staff begins with a melodic line marked *mf*. The piano accompaniment consists of a steady eighth-note pattern in the bass and chords in the treble.

Second system of musical notation. The treble clef staff features a melodic line starting with a forte *f* dynamic. The piano accompaniment includes a melodic line in the treble and a bass line marked *p*. The system concludes with a *rit.* (ritardando) marking.

Third system of musical notation. The treble clef staff is marked *Grave. a tempo*. The piano accompaniment is marked *Grave. a tempo* and includes a forte *f* dynamic marking. The system ends with a fermata over a chord.

Fourth system of musical notation. The treble clef staff begins with a melodic line marked *mf*. The piano accompaniment features a rapid sixteenth-note pattern in the bass, marked *ff* (fortissimo). The system concludes with a melodic line in the treble marked *p* (piano).

Vivace.

The musical score is written for a single instrument, likely a piano, in B-flat major (two flats) and 3/4 time. The tempo is marked **Vivace.** The score is divided into four systems. The first system begins with a mezzo-forte (*mf*) dynamic. The second system features a piano (*p*) dynamic in the right hand and a forte (*f*) dynamic in the left hand. The third system continues with a forte (*f*) dynamic. The fourth system features a mezzo-forte (*mf*) dynamic and includes triplet markings in both hands. The piece concludes with a final chord in the right hand.

First system of musical notation. The top staff is a single melodic line in treble clef, starting with a whole rest and then a half note G4, marked *mf*. The bottom two staves are a piano accompaniment in grand staff (treble and bass clefs). The right hand features a series of eighth-note triplets, while the left hand plays a steady eighth-note bass line.

Second system of musical notation. The top staff continues the melodic line with eighth-note triplets. The piano accompaniment in the bottom staves continues with similar triplet patterns in the right hand and a consistent bass line in the left hand.

Third system of musical notation. The top staff features a melodic line with accents (^) over several notes, marked *fz*. The piano accompaniment in the bottom staves includes a key signature change to one sharp (F#) in the right hand, indicated by a double sharp sign (x) before the key signature change.

Fourth system of musical notation. The top staff continues the melodic line with accents (^). The piano accompaniment in the bottom staves features a more complex harmonic texture with chords and moving lines in both hands.

This page contains six systems of musical notation for a piano piece. The notation is written in a key signature of two flats (B-flat and E-flat) and a common time signature (C). The systems are arranged in three pairs, each with a single treble staff and a grand staff (treble and bass clefs). The first system includes a melodic line in the treble staff and a more complex accompaniment in the grand staff, featuring triplets and a dynamic marking of *mf*. The second system continues the melodic and accompanimental themes with various triplet patterns. The third system shows a continuation of the melodic line and a more active bass line. The fourth system features a more complex accompaniment with many triplets. The fifth system shows a continuation of the melodic and accompanimental themes. The sixth system concludes the page with a final melodic and accompanimental phrase. The page number 12 is located at the top left, and the number 18475 is at the bottom center.

First system of musical notation. It consists of a single treble staff with a key signature of two flats (B-flat and E-flat). The music features a series of eighth and sixteenth notes, many of which are grouped in triplets, indicated by a '3' over the notes.

Second system of musical notation, continuing the single treble staff. It maintains the key signature and includes various triplet markings throughout the passage.

Third system of musical notation. It continues the single treble staff. At the end of the system, there are markings: 'Red.' followed by a flower-like symbol, then another 'Red.' and another flower-like symbol.

Fourth system of musical notation. It consists of a single treble staff. The tempo/mood instruction *più tranquillo* is written below the staff. The music is primarily composed of quarter and eighth notes.

Fifth system of musical notation. It consists of a single treble staff. The tempo/mood instruction *ritard.* is written above the staff. The system concludes with the instruction *Presto. a tempo* above the staff.

Sixth system of musical notation. It consists of a single treble staff. The tempo/mood instruction *ritard.* is written below the staff. The system concludes with the instruction *f con fuoco* below the staff.

Kompositionen für Bassethorn, Klarinette, Fagott und Oboe

im Verlage von Breitkopf & Härtel in Leipzig.

A. Für Bassethorn.

Backofen, H., Abhandlung über das Bassethorn und Anweisung zur Klarinette	5 —
— Op. 7. Konzertante f. Harfe u. Bassethorn mit Begleitung eines Vcll. Fdur	3 —
Lösener, J. G., Op. 1. Variationen f. d. Bassethorn mit Orchester. Fdur	3 —
— Op. 3. Variationen (Romance de Dellamaria) f. d. Bassethorn mit Orchester. Fdur	3 —
Mendelssohn, F., Op. 113 u. 114. 2 Konzertstücke für Klarinette und Bassethorn mit Pianoforte. Nr. 1 Fmoll. Nr. 2 Dmoll. Partitur à — 75 \mathcal{P} . Stimmen	1 35
Mozart, W. A., Kleine Stücke für 2 Bassethörner und Fagott	1 50

B. Für Klarinette.

Konzerte u. Konzertstücke für Klarinette m. Orch.

Backofen, H., Op. 10. Konzertante für 2 Klar. mit Orchester. A dur	4 —
— Op. 16. Konzert. Es dur	6 —
— Op. 24. Konzert. Es dur	6 —
Bärmann, H., Op. 12. 3 Airs variés. Es. B. Es. à — Op. 26. Fantasie. Es dur	7 —
— Op. 27. Konzertino. Es dur	4 50
— Op. 28. Konzert. Dmoll	6 —
— Op. 29. Andante mit Variationen. Fdur	2 —
— Op. 31. Sonate. Fmoll	5 —
— Op. 32. Konzertino. Es dur	9 —
— Op. 33. Sonate. Fdur	6 —
— Op. 34. Divertissement. As dur	4 —
— Op. 35. Divertissement. Cdur	6 —
Blatt, F. T., Op. 28. Introduction und Variationen (Barbier v. Sevilla). B dur	4 —
Blum, C., Op. 123. Konzertino. Es dur	4 50
— Op. 126. Air polonais varié. Es dur	7 —
Böhner, L., Op. 21. Fantasie u. Variationen. Cdur	3 —
Cramer, F., Konzertino. Es dur	6 —
Cremona, P., Op. 4. Konzert. Es dur	6 —
Danzl, F., Op. 45. Potpourri. Bdur	2 —
— Op. 47. Konzertante für Klar. u. Bass mit Orchester. Bdur	4 —
David, Ferd., Op. 8. Introd. und Variationen (Sehnsuchtswalzer)	5 —
Eberwein, M., Op. 56. Konzert. Bdur	7 50
Fischer, M. G., Op. 11. Konzert f. Klar. oder Oboe und Bass mit Orch. Cdur	7 —
Franke, S., Variationen und Rondo (Stimme von Portici). Bdur	6 —
Kummer, Gasp., Op. 11. Potpourri. Bdur	4 50
Lefevre, X., Konzert Nr. 4. Bdur	4 —
— Konzert Nr. 6. Bdur	4 —
Lellmann, G. F., Romance v. C. M. v. WEBER. Fdur	2 —
Lindpaintner, P., Op. 45. Rondeau brill. Esdur	4 50
Lösener, J. G., Op. 4. Variationen. Bdur	2 50
Mozart, W. A., Konzert (Köch.-Verz. 622). Adur Partitur à 4. 65. Stimmen in Abschrift	3 —
Müller, F., Op. 9. Romance variée. Bdur	3 —
— Op. 10. Konzert. Es dur	6 —
— Op. 11. Konzert. Bdur	7 —
— Op. 20. Konzertino. Bdur	5 —
— Op. 21. Potpourri. Bdur	6 —
— Op. 27. Konzertino Nr. 2. Fdur	4 50
— Op. 31. Konzertante Nr. 2. f. Klar. u. Horn oder Bass mit Orch. Esdur	6 —
— Konzertante Nr. 1. f. Klar. und Horn mit Orchester. Esdur	7 50
— Fantaisie sur un Chant past. des Suisses. Bdur	3 —
Präger, H. A., Op. 31. Andante et Thème varié	2 —
Riotte, T. J., Op. 24. Konzert. Bdur	6 —
Ron, M. de, Thème finnois avec Variations. Bdur	1 50
Rossini, J., Variationen. Bdur	3 —
Schindelmeyer, L., Op. 2. Konzertante f. vier Klarin. mit Orchester. Esdur	7 50
— Konzertino. C moll	6 —
Schnabel, J., Konzert. Esdur	7 50
Wilms, J. W., Op. 40. Konzert. Bdur	6 —

Sextette, Quintette u. Quartette für die Klarinette.

Backofen, H., Op. 15. Quintett. (Klar., Viol., zwei Alt u. Vcll.) Bdur	2 —
Bärmann, H., Op. 18. Quartett. (Klar., Viol., Alt und Vcll.) Bdur	2 50
— Op. 22. Quintett. (Klar., 2 Viol., Alt u. Bass.) Fmoll	4 —
— Op. 23. Quintett. (Dieselbe Besetz. 2 Hörner ad lib.) Esdur	3 50
Beethoven, L. van, Op. 71. Sextett. (2 Klarin., 2 Hörner, 2 Fag.) Partitur à 2. 10. Stimmen à 2. 40.	2 —
Dressler, J., Op. 10. Quartett. (Klar., Viol., Alt u. Vcll.) Adur	2 —
Eggert, J., Sextett. (Klar., Horn, Viol., Alt, Vcll. u. Bass.) Fmoll	4 50

Engelberth, A., Op. 4. Variationen. (Klar., 2 Viol., Alt u. Vcll.) Bdur	1 25
Müller, F., Introd. et Thème varié. (Klar., Viol., Alt u. Vcll.) Fdur	2 —
Reicha, A., Quintett. (Klar., 2 Viol., Alt. und Vcll.) Bdur	3 —

Für Klarinette (Viola, Bassethorn) u. Pianoforte.

Bärmann, H., Op. 35. Divertissement. Cdur	2 50
— Op. 36. Exercices.	6 —
Partitur à 1. 50. Stimmen à 2. 10.	
Berr, Fr., Petites Soirées dram. 4 Fantaisies. Liv. 1. Motif de Meyerbeer. Fdur	1 25
— 2. Motif d'Herold. Cdur	1 25
— 3. Motif d'Adam. Fdur	1 25
— 4. Motif de Bellini. Cdur	1 25
Blatt, F. T., Op. 28. Introd. et Variat. brill. (Barbier von Sevilla).	1 50
Blum, C., Op. 123. Konzertino. Es dur	3 —
— Op. 126. Air polonais varié. Es dur	2 —
David, Ferd., Op. 8. Introd. und Variationen (Sehnsuchtswalzer) Bdur	2 50

Für 1 und 2 Klarinetten (Fagott).

Backofen, H., Abhandlung über das Bassethorn und Anweisung zur Klarinette	5 —
Bärmann, H., Op. 30. Exercices amus. p. Clarin.	3 —
Beethoven, L. van, 3 Duos für Klarinette und Fagott. C, F- u. Bdur	2 10
Partitur à 1. 50. Stimmen	
Blatt, F. T., Op. 29. 3 Duos conc. f. 2 Klarinetten. F-, C- u. A moll	3 50
Kummer, Gasp., Op. 107. 3 Duos conc. p. 2 Klarin. Nr. 1. Motif de Lucrezia. Fdur	1 50
— 2. Motif de la Favorite. Cdur	1 50
— 3. Motif de Robert le Diable. Fdur	1 50

C. Für Fagott.

Konzerte u. Konzertstücke für Fagott m. Orchester.

Bärmann, C., Op. 1. Gr. Konzert. Cdur	7 50
Eberwein, M., Op. 47. Konzertante für Oboe, Horn und Fagott mit Orch. Fdur	9 —
Fischer, M. G., Op. 8. Konzert. Fdur	4 50
Hübschmann, 5 Variationen f. Fagott, 2 Viol., Alt, 2 Hörner, 2 Klarin. und Bass. Bdur	1 50
Human, A., Polonaise. D moll	3 —
Jacobi, C., Op. 7. Konzertino. Bdur	5 —
— Op. 8. Variationen. Fdur	4 —
— Op. 9. Introduction und Polonaise. Cdur	3 —
— Op. 10. Variationen. Bdur	3 —
— Op. 11. Divertissement. C moll	3 50
— Op. 12. Potpourri. Bdur	4 50
— Op. 13. Potpourri. Fdur	4 —
— Op. 14. Potpourri. Fdur	4 —
Kummer, G. H., Op. 6. Variat. Fdur	2 —
— Op. 7. Konzert. Fdur	4 —
— Op. 8. Variationen. Fdur	2 —
— Op. 11. Leichtes Konzert. Bdur	4 —
— Op. 14. Variationen. (Es kann ja nicht immer so bleiben.) Fdur	2 25
— Op. 15. Variationen. Bdur	2 —
— Op. 16. Konzert. Bdur	5 —
— Op. 24. Konzert. Fdur	6 —
— Op. 25. Konzert. Cdur	7 50
— Op. 27. Konzert. Fdur	9 —
— Variationen für Flöte arr. für Fagott mit Orchester von BIELE. Bdur	3 —
Lachner, N. A., Variationen. Cdur	2 —
Lindpaintner, P., Op. 24. Rondo. Bdur	4 —
Mozart, W. A., Konzert. Bdur. (K.-V. 191.) Part. (Siehe Oboe, Konzertstücke.)	1 80
Mühling, A., Op. 14. Thème varié. Fdur	3 —
— Op. 24. Gr. Konzert. Esdur	7 50
Müller, F., Op. 29. Thème varié. Bdur	3 —
Ron, M. v., Op. 2. Andante u. Polonaise. Bdur	3 —
Schmittbach, C., Andante varié et Rondo. Fdur	4 50
Schneider, Ign., Thème varié. (Tancredi). Cdur	2 —
Winter, P. v., Konzertino. C moll	4 —

Sextette, Quartette u. Duette für Fagott.

Dotzauer, J. J. F., Op. 36. Quartett f. Fagott, Violine, A. u. Vcll. Bdur	4 —
Engelberth, A., Variationen f. Fagott, 2 Viol. und Bass. Cdur	2 25
Jacobi, C., Op. 13. Potpourri f. Fagott u. Klavier	1 50
— Op. 16. Potpourri (Zampa) f. Fag., 2 Viol., A., Vcll. und Bass. Bdur	3 —
Kooken, 3 kl. Fantasien f. Fagott und Klavier. Nr. 1. Mélange de Meyerbeer. Gdur	1 25
— Nr. 2. Rondo mignon d'Herold. Fdur	1 25
— Nr. 3. Valse Styrienne. Cdur	1 25
Mozart, s. Oboe, Sextette.	

Für ein und mehrere Fagotte.

Gebauer, F. R., 8 Thèmes connus für Fagott	1 —
Jacobi, C., Op. 15. 6 Kapricen f. Fag.	1 50
Kummer, G. H., Op. 13. 12 Trios f. 3 Fagotte.	1 —
Ozi, E., 42 Kapricen für Fagott	2 —
— Fagottschule des Pariser Konservatoriums.	6 —
— 6 leichte Sonaten für Fag. Heft 1	2 —
— Heft 2	5 —

D. Für Oboe.

Konzerte und Konzertstücke für Oboe mit Orch.

Barth, C., Op. 10. Rondo suisse. Esdur	2 —
— Op. 12. Konzert. Bdur	4 —
Eberwein, M., Op. 47. Konzertante für Oboe, Horn und Bass mit Orch. Fdur	9 —
Luft, J. H., Op. 12. Fantaisie (Thèmes russes nat.). Cdur	7 50
Mozart, W. A., Serenade f. 2 Oboen, 2 Klarin., 2 Bassethörn., 4 Waldhörn., 2 Fagotte und Kontrafag. oder Kontrabass. Bdur. (Köch.-Verz. 361.) Partitur	4 50
— Serenade f. 2 Ob., 2 Klar., 2 Hörner u. 2 Fag. Esdur. (Köch.-Verz. 375.) Partitur	2 25
— Serenade f. 2 Ob., 2 Klar., 2 Hörner, u. 2 Fag. C moll. (Köch.-Verz. 388.) Partitur	1 95
— Divertimento für 2 Ob., 2 Clar., 2 englische Hörner, 2 Hörner und 2 Fag. Esdur. (Köch.-Verz. 166.) Partitur	1 5
— Divertimento mit gleicher Besetzung. Bdur. (Köch.-Verz. 186.) Partitur	— 75
Stimmen hierzu in Abschrift.	
Rietz, J., Op. 33. Konzertstück (Adagio, Intermezzo, Finale).	7 —
Wagner, P. J. P., Andante und Variationen (O cara memoria)	3 —

Octette, Sextette u. Quintette für Oboe.

Beethoven, L. van, Op. 103. Oktett für 2 Oboen, 2 Klar., 2 Hörn. und 2 Fagotte. Esdur. Partitur à 2. 40. Stimmen	3 60
— Rondino f. 2 Ob., 2 Klar., 2 Hörn. u. 2 Fag. Esdur. Partitur — 90 \mathcal{P} . Stimmen	1 20
Franke, L., Op. 11. Rondo f. Oboe, 2 Viol., A. und Vcll. Emoll	2 25
Kröber, G., Andante f. Oboe, 2 Viol., A., Vcll. und Bass	1 75
Mozart, W. A., 6 Divertimentos f. 2 Oboen, 2 Hörn. u. 2 Fag. Nr. 1. Fdur. (Köch.-Verz. 213.) Part.	— 75
— Nr. 2. Bdur (Köch.-Verz. 240.) Part.	— 90
— Nr. 3. Esdur (Köch.-Verz. 252.) Part.	— 60
— Nr. 4. Fdur (Köch.-Verz. 253.) Part.	— 75
— Nr. 5. Bdur (Köch.-Verz. 270.) Part.	— 90
— Nr. 6. Esdur (Köch.-Verz. 289.) Part.	— 90
Stimmen hierzu in Abschrift.	
Schumann, R., Am Kamin. Träumerei. Aus den Kinderszenen. Op. 15. Arr. f. Ob. m. Streichquartett von E. LUND	1 —

Für Oboe und Pianoforte.

Birnbach, H., Op. 5. 2 Thèmes variés. (Schöne Minka. A. Schüssler)	1 25
Braun, C. A. P., Sonate. Fdur	2 —
Franke, L., Op. 11. Rondo	1 50
Kröber, G., Andante	1 50
Luft, J. H., Op. 12. Fantaisie (Thèmes russes nat.). Cdur	3 —
Rietz, J., Op. 33. Konzertstück	3 50
Schumann, R., Am Kamin, Träumerei. Aus den Kinderszenen. Op. 15. Arr. v. E. LUND	— 75

Für 1 u. 2 Oboen. (Engl. Horn.)

Beethoven, L. van, Op. 87. Trio für 2 Oboen und engl. Horn. Cdur.	1 80
Partitur à 1. 50. Stimmen	
Blatt, F. T., Op. 24. 15 Exercices amus. p. Hautb. — Op. 30. 20 Übungsstücke für Oboe und englisch Horn	2 —
Braun, C. A. P., 18 Caprices p. Hautbois.	2 50
Schiemann, C., 7 charakt. Studien f. die Oboe	1 50